

THREE RIVERS



Post-It™ brand fax transmittal memo 7671 # of pages ▶ 6

To	Kyong Park	From	Jeanne Pearlman
Co.	Storefront	Co.	Three Rivers Arts
Dept.		Phone #	(412) 481-7040
Fax #	(212) 431-5755	Fax #	(412) 481-8505

April 1, 1994

AFTERNOON

to: Kyong Park
Storefront for Art and Architecture
97 Stannard Street
New York, NY

Revised proposal

Please excuse late

copy

and thanks

for your

timely

Kyong Park
Storefront for Art and Architecture
97 Stannard Street
New York, NY

Dear Kyong:

Mary Jane Jacob has asked me to forward you a copy of our proposal concerning the public art project for the festival planning for 1996.

Mary Jane has told me so much about you and your work, and I am so pleased to hear that the project is intriguing to you. I am looking forward to meeting you and hearing your comments on the proposal.

Thank you again for your interest in the project. Please call if you have any questions.

Sincerely,

Jeanne Pearlman
Executive Director

Three Rivers

Three Rivers Arts Festival/Carnegie Institute**NEA Visual Arts Program:**

The Three Rivers Arts Festival requests consideration of a Special Projects Grant of \$15,000 to carry out the planning phase for a public art project to be undertaken during 1996. The structure of the planning process calls for a Planning Session that will be convened by the Festival in November 1994 to determine the design of the Project. The participants will include the artists who have agreed to participate in the Project, as well as representatives of the institutional collaborators, the community at large, and others on the local and national scene who are concerned about the issues and the overall planning process. The planning session is seen as the forum for an open discussion of the general underpinnings of the Project, as well as an opportunity to address salient issues and to determine the direction for the work in Pittsburgh over the next two years.

The festival, directed by independent curator Mary Jane Jacob, calls for ten artists to be in residence during the summer of 1996.

Artists will be engaged in a collaborative process working within a community as part of a team of citizens and professionals from varied disciplines applying their creative skills to respond to the needs of a community. Community is defined as individuals who share concerns, values, and/or a sense of common purpose.

Community members will then go design strategies to address the needs of the community and develop a plan for future implementation that draws on the activism and creativity of all of the participants.

The festival will then plan for display which reflects documents, measures or is in some way informed by the planning process.

The Three Rivers Arts Festival now in its 35th year is an 17-day event that each June brings together 150+ artistically diverse exhibitions and performances to an estimated 600,000 persons in various public areas in the downtown area. In contrast to its parent organization, The Carnegie Museum of Art, the Festival draws audiences that do not normally seek out arts programming. The mix of artistically and culturally diverse popular and fine arts programming attracts a broad demographic cross-section of the regional population. In 1996, the Carnegie Institute, of which the Museum of Art is one of five cultural institutions, will have its hundredth anniversary. The art program will mark the centennial with two installments of its renowned Carnegie International: a retrospective (September 1995) and an historical review of its past shows in this series (November 1996). The 1996 Public Art Project culminating in the summer between these two events, will mark the Festival's contribution to the Centennial Celebration. The 1996 Public Art Project will also examine an examination of the Festival's mission of inclusiveness and open access in comparison of a museum's mission of preservation, exhibition, research and education.

Specifically, this examination will be undertaken and led by artists. The task is to examine the arts institution as a forum where artist and audience--apparent strangers to one another meet. The role of the artist is usually that of the outsider, the producer of works that may appear to have no connection with that conferred by the cultural institution. In contrast, the planning process for the 1996 Public Art Project, allows the artists to work within the context of a community to build upon and expand a framework for creative thinking and to apply that thinking to issues of concern to that community.

In the 1970's the Design Arts Program of the National Endowment for the Arts brought artists and architects together to address concerns relating to the quality of the environment where people lived and worked. This was a clear recognition of the fact that artists see the world in a unique way. In the 1980's we are finding critical issues that will determine the health of our cities and the future of our world. We must now look to a new collective paradigm by which artists and other professionals can work with the community to jointly develop social designs that address these problems. At the same time, as cultural institutions seem less connected to our society and its concerns. In the last decade, as a result of postmodern thought, there have been a large number of artists' projects addressing environmental critique, yet these artists and their work remain at the margins of social and cultural discourse. This project will ask the artists to bring their unique social perceptions to communities, thereby addressing issues critical to their survival. In formulating solutions, the artists, scientists, social activists, teachers, students, and others who wish to join the process will find that art is not an isolated and distinct discipline. In fact, they may discover that art is a powerful tool for understanding and acting in response to the need to build community. The artist's role as a catalyst and problem-solving device at the community level will allow us to focus on common issues and issues on a global scale.

The artists (see attached list) are important, not only because they test the boundaries of the definition of art but because they are presenting new models for the work of the artist in the postmodern era. As artists, they function as institutional planners, social organizers, mediators, and connectors. They view their work within the broader framework of social systems, exploring connections between society and art.

The Festival has identified two institutional collaborators to participate in the project. A key resource will be the branch Carnegie Libraries in the region. Since the time of Andrew Carnegie, each library in each neighborhood has adopted the identity of those whose activities are most vital in giving life to the Carnegie Institute and, therefore, with the Festival and bring another dimension to the Carnegie examination. In addition, the Department of Art at Carnegie Mellon University has agreed to participate in the project. The Art Department, at both the graduate and undergraduate levels, requires the art students to participate in an "Art In Context" program which encourages them to look to the community to discover alternate contexts in which to make art. As part of this program, cultural and noncultural institutions in the City will be invited to participate in the project along with the artists. Joining the artists and the institutional collaborators will be community-based organizations who are addressing issues of concern to their constituencies. These groups include community development organizations, neighborhood groups, issue-oriented advocacy organizations, and other organizations. These groups will be identified through a broad based recruiting effort coordinated by the collaborating organizations.

The 3 Rivers Arts Festival has been organizing exhibitions of public art since its inception in 1988. However, after an in-depth long-range planning process in 1987-88, the Festival determined that public art should be an annual part of its exhibition program and that the focus should be on temporary, outdoor sculpture under the title, Sculpture at the Point. Since 1988, Sculpture at the Point has continued as an annual part of the event. Sculpture at the Point was discontinued after the 1992 Festival, and a new phase of planning was designed to determine if the project continued to reflect the most current thinking in the field of public art. It was determined that an exploration of public art which reflected and was based in communities would be essential to the evolution of the program. At that time, Jeanne Pearlman, Executive Director of the Festival, contacted Mary Jane Jacob and began conversations about continuing the process which originated

- - - with Places with a Past, 1991, in Charleston and evolved in Culture in Action, 1992/93 in Chicago. In light of the centennial of the Carnegie Institute, 1996 seemed to offer a perfect opportunity to explore issues relating to the role of institutions in the evolution of public art. Ms. Jacob has made several visits to Pittsburgh meeting with representatives of Carnegie Mellon University and the Carnegie Libraries of Pittsburgh. In addition, contacts have been made with a variety of groups in the community to explore possible interest in participating in the 1996 Project.

Planning Phase—October 1994-June 1995: This phase will focus on the development of a research design that will then be used to create a model for the individual teams to follow in developing the project. It is during this period that the November Planning meeting to construct the design of the project will be held. The planning phase will also include the following:

- Identify areas as potential participants
- Meet with the Pittsburgh artist community to identify needs and define roles for Pittsburgh artists on the teams.
- Meet with community groups with clearly defined issues to be addressed
- Form institutional partnerships and define routes of cooperation
- Hold a three day Planning session of artists, collaborating community groups and advisors from various fields
- Develop a report of results
- Identify issues that will be explored are:
 - What are the challenges for cultural programming in the 21st century?
 - What are community needs and what kinds of cultural institution should respond?
 - What is the relationship between audiences and cultural institutions in the next century and who will participate in the relationship?
 - What position does public art have to issues of art and the public sector and organizations?
 - What should arts develop meaningful aesthetic means to further the relationship between art and community?
 - How can arts become a part of everyday experience outside museum walls and thereby contribute to communities?
 - How partnerships can be forged between cultural institutions, artists, and audiences to carry this out?

Outcomes: By March 1, 1995, the structure of the project will have been determined based on the outcome of our planning session and additional research which may be carried out by the participants. The various local community groups will be selected and announced at this time. It is important to note that the completion of the second phase of planning will not yield definitive outcomes in terms of how the final stages of the project will unfold. From this point, community meetings will be held during which time which the artist and her/his partners will begin to actually determine the nature and structure of the collaborations. Issues relating to the role of each individual branch library, the function and nature of participants, strategies for affecting social change, and the particular needs of the community being addressed will be determined individually within each group. The design process will continue to raise the question of what the individual artist's aesthetic expression project will be, but this will be almost secondary to the community development of which they are an integral part.

Phase I: June-July 1994

- Begin initial work on strategic plans with communities.

- Hold initial discussions with national and architecture/urban design representatives as well as discussions from local and national cultural institutions and other sectors of the community.

Phase II: September 1994

- Strategic plans by community groups are implemented.

- Showcase of works by artists is organized and shown at a variety of sites, possibly including art galleries and the branch libraries.

Phase III: September 1995

- Strategic plans with communities, determine their timeline for the future and artists' continued commitment, if any.

- Final report with institutional and community collaborators.

- This process can build off this experience for Three Rivers Arts Festival and others.

The Three Rivers Arts Festival 1995 Public Art Project has the potential to be the initial step in the development of a new model of institutions will address issues of audience accessibility and community participation in the arts. It will also shape the future contemporary art programming of the Festival and its future of the Festival to its parent organization as well as to public art in Pittsburgh. Major goals and objectives of the Three Rivers Arts Festival 1995 Public Art Project are:

1. To show how the artist can build communities by working outside of the world of aesthetics and institutions of the museum.
2. To demonstrate innovative ways to build new audiences for art outside the "art community," not simply as a strategy to build museum attendance but to contribute to the health of our society.
3. To offer a model for a cultural "ecology" in which the arts have a place in everyday life.

☎ 4124818505

3 RIVERS ARTS

04/01/94 05:51

P06

Concord, California

1900-1901, New York

Quinton's Famous Vines and Crops, Inc., Los Angeles

Home and Community, San Diego

THREE RIVERS**ARTS FESTIVAL**

207 SWEETBRIAR STREET
PITTSBURGH, PA 15211
(412)481-7040
FAX (412)481-8505

EXECUTIVE STEERING COMMITTEE

Deborah D. Dodds, Esq.
Chairperson

Gerri Kay
Vice Chairperson

Alice R. Snyder
Vice Chairperson

Donald P. Zimmerman
Treasurer

Micheal McLean, Esq.
Secretary

Jeffrey G. Boyd
Ellsworth H. Brown
Estelle Comay, Esq.
Patricia Crawford
Patricia Farley
Robert M. Frankel
D. Stuart Horne
Phillip M. Johnston
Carol Kumata
Brian Ruder
E. Ramone Segree
Alexander C. Speyer, III
Sheena Wagstaff

FESTIVAL COMMITTEE

Paula S. Atlas
Oliver W. Byrd
Edward B. Cannon
Phyllis Moorman Goode
John J. Humphrey
Lisa Jepsen-Lozano
William Late
Jane Lehman
Gene Licher
Marie McGregor
Arthur J. Schwab, Esq.
William E. Strickland, Jr.
J. Donald Turnbull
Lawrence Werner
Doris Carson Williams
H. J. Zoffer

FESTIVAL STAFF

Jeanne L. Pearlman
Executive Director

Blake L. Cook
Assistant Director,
Visual Arts

Donna J. Garda
Assistant Director,
Performing Arts

Mary Ann DeFazio
Office Manager

Harriett Mendlowitz
Visual Arts Coordinator

Carrie L. Sutilla
Secretary
Publications Assistant

February 24, 1995

Mr. Kyong Park
Storefront for Art and Architecture
97 Kenmare Street
New York, NY 10012

Dear Mr. Park:

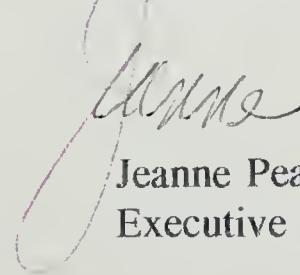
I was sorry you were unable to join us in January for the Working Group meeting of the Three Rivers Arts Festival. However, I would like to bring you to Pittsburgh and provide an overview of the January weekend as well as an overview of the Festival's 1996 Art and Community project with Mary Jane Jacob.

I have enclosed a schedule sheet and I would ask that you identify those dates (first and second choice) when you might be available to come to Pittsburgh for a 3-day visit in the next few months. The Festival will pay you a \$750 honorarium as well as pay for all travel and housing expenses. At that time, we will have the opportunity for some in-depth exploration of the City. We would like to receive preliminary proposals by June 1 so that we can determine which projects we can commit to fund and bring to realization by July 1996.

Please return the schedule as soon as possible so that we may begin our planning activities. Also please feel free to call me or Mary Jane Jacob if you have any questions or wish to talk about any project concepts you would like to develop for a work in Pittsburgh.

Please accept my thanks for your willingness to participate in the discussion of the project and for your interest in the Festival's 1996 program. I will continue to keep you up to date on our progress.

Sincerely,


Jeanne Pearlman
Executive Director

Artist Name: _____

Please circle the dates that would work for your 3-day visit to Pittsburgh to begin to identify partnerships for the 1996 Project. Also, please indicate which is your first and second choice.

8 or 9 Artists.
My first week
My 4-~~16~~7
- Don Carlson.
- you me
- Conrad Anderson
- Fred Windsor
Lynn

MARCH 1995						
S	M	T	W	T	F	S
			1	2	3	4
5	6	7	8	9	10	11
12	13	14	15	16	17	18
19	20	21	22	23	24	25
26	27	28	29	30	31	

APRIL 1995						
S	M	T	W	T	F	S
			1			
2	3	4	5	6	7	8
9	10	11	12	13	14	15
16	17	18	19	20	21	22
23	24	25	26	27	28	29
30						

MAY 1995						
S	M	T	W	T	F	S
		1	2	3	4	5
7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30	31			